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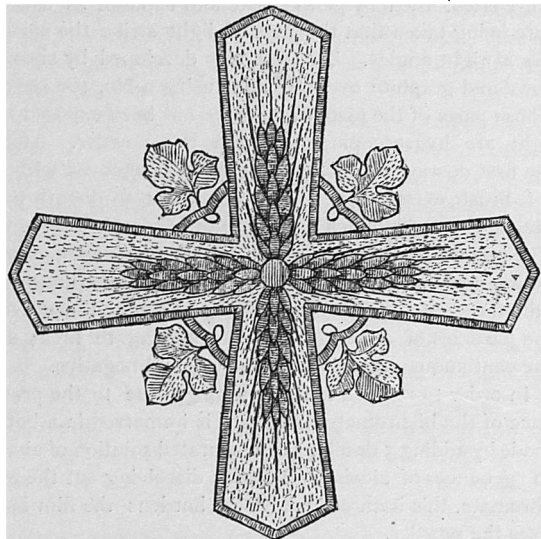
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The Needle.

CROSSES FOR EMBROIDERY ON LINEN.

THE different kinds of stitches to be used in these crosses, intended to be embroidered on linen, are generally indicated in the designs; but a few directions as to the manner of working may be necessary. In the two shorter crosses the borders are worked with satin-stitch after having been run lengthwise twice, the body of the crosses being filled in rather solidly with seed-stitch. As in the cross given in *The Art Amateur* last month, the kernels of wheat are filled so that the roundest part of each is toward the outer end; the beard is in fine stem-stitch worked over one thread. The grape leaves should be flat, having little or no filling. All single lines are to be worked in stem-stitch over one thread, using fine or coarse cotton, according to the delicacy or boldness of the line. In the uppermost design the outline of the cross should be heavy; the trefoil ornamentation and the monogram should be worked solidly over the same depth of filling, not being too flat. In the last example the seed-stitch must be rather delicate, so as not to detract from the clearness of the scroll, or it may be left out of the cross itself and worked in the spaces enclosed by the angles of the cross and the circle. The other two crosses will also do for silk embroidery, as on stoles.

THE design for the piano stool given as one of the supplement sheets this month would be best done on leather—brown morocco, let us say—the design being traced in gold thread. If this is too formidable a work to undertake, it may be done on chamois with gold



thread, or on brown or on any other tint of satin desired. But in any case use gold thread. Chamois is in greater demand than ever for decorative novelties. For foot-stools cherry is mostly used for the wood-work, and the cushion is fastened on by cords. The leather is used for the top, the other side being of silk. One such, seen recently, made of chamois, with a back of red silk, had two disks outlined in gold thread; the centres were stained dark red and dark green, and in each was a huge-petalled flower with long leaves.

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THESE are outlined in gold thread, and within the petals are stained greenish olive and red respectively, in harmony with the tint of the disks. The two large figures make part of a decoration that extends outside. This consists of long lily-shaped leaves, which are outlined in gold thread and stained in shaded olives and reds. Such a footstool is new and in excellent taste.

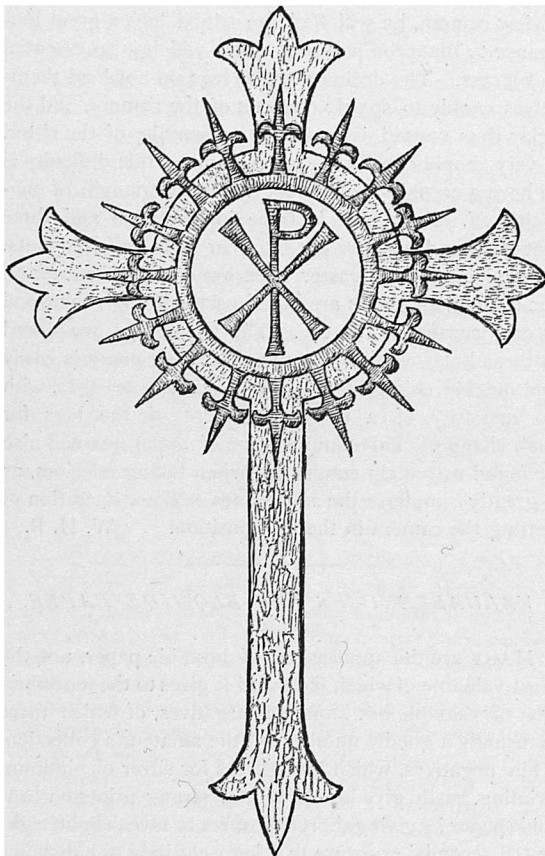
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ANOTHER cushion of chamois, intended for a large library chair, was also backed with a reddish silk. The reverse part plays an important part in the scheme, as it extends half way up the side, where a cord conceals the joining. The decoration in this case was a large all-over design, outlined in gold thread, with the chrysanthemum for a motive, the splendid Japanese variety, in tints of red and yellow, with long, curving petals, being used. They were outlined in gold thread, and the colors were stained in clever imitation of the flower. The foliage was outlined and faintly stained with suggestions of green and brown.

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OUTLINING in heavy cords is being done a good

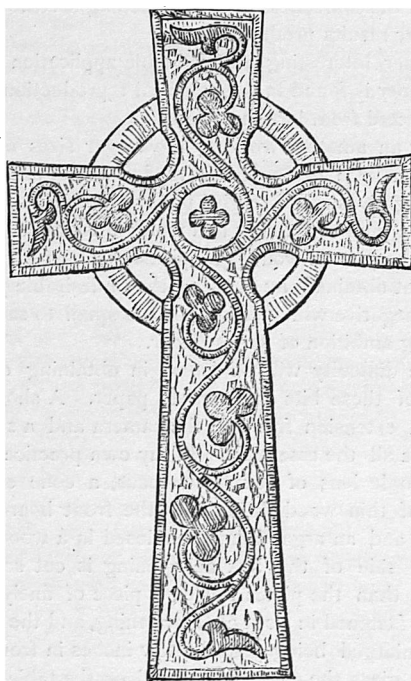
deal. It is done largely on sofa pillows, in designs of gold, silver and colored silk cords—which, although effective, must be very uncomfortable if the cushions are seriously put to use. One of these was of delicate pink Chinese silk, had a large, open petalled design outlined with silver cord, the veining inside being done with silver wire. For bold designs of this sort there are central metallic ornaments sold ready for application. Another sofa pillow of Chinese silk was white, with the design outlined in gold cord, the centres and veining



being also in gold. It is to be observed that as the holidays approach, a good deal of the work displayed is showy and effective, but does not call for much work. For this reason painting is frequently substituted for embroidery. It is somewhat with this in view that we give among our supplements this month the exquisite rose design for a cushion by Mrs. Florence King; although such a design calls for the amateur artist's best efforts. Suggestions for its treatment are given on another page.

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A CHAPTER might be written on fringes and tassels.



They are so much used that anything which will permit of their introduction seems unfinished without them. They have the air of being home-made, although they are sold ready for use. But they can be very well made at home. For example, some curtains of gray cotton velvet have for their only ornament pale blue tassels in groups of three. Now these tassels are made of heavy blue silk cord, and consist of three pieces about a quarter of a yard long. At the top they are fringed down an inch and a half and lightly tied together just below,

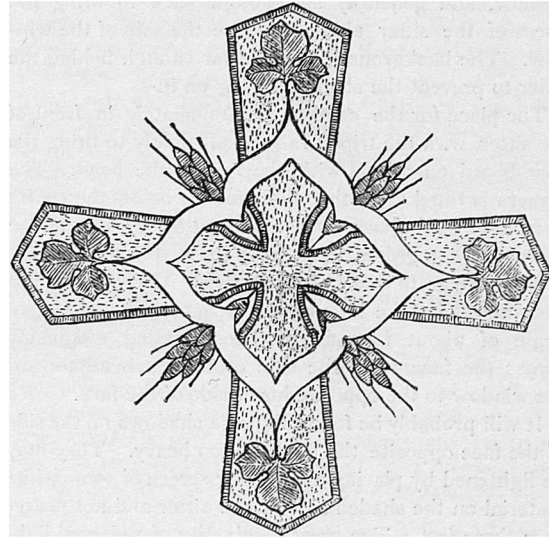
which makes a head. Each piece is then fringed at the other end and tied separately with gold thread, threads of gold being inserted in the fringed-out piece. These hang down the curtain, on the velvet, about two inches from the edge. Tassels of something the same sort are made of tinsel skeins, put up as floss, with colored silk tassels fastened where the skein doubles. These also get their relief against the fabric they decorate.

* * *

AT Versailles in the last century embroidery in relief was carried to the highest pitch of extravagance. Here, in the King's apartments, were friezes in which the ornaments, scrolls and masks were copied exactly from models furnished in wax or in plaster by a sculptor. In this work, the principal reliefs were imitated by means of several layers of card-board, cut to the required shape. The embroidery was done piece by piece, the lesser reliefs being given by under couches of heavy thread or cords. Being cut apart, these pieces when finished were stretched over the card-board framework and glued in place. In the throne-room there were of this sort of work eight pieces of wall hangings, in each of which was figured an ornamental pavilion in gold, under which appeared different figures, representing attributes of Peace, the draperies in silver, gold and chenille, and the flesh in dull silver appliqué. On each side of the throne was a caryatid fifteen feet high. These were in full relief, and were made up like the other reliefs, but of cloth instead of card-board, which allowed of their being finished with heavy gold thread laid flat in the direction of the muscles and sewn with waxed silk.

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A STYLE of embroidery which has fallen completely into disuse, because of its cost, but which might be revived with splendid effect for the richest parts of Renaissance



borders and the like, was that known in France as "or hué," or clouded gold. After the design was traced on the material, the entire surface of the latter was thickly covered with gold spangles, so thickly that it was necessary to lift them with the point of the needle to discover the traced outline. This was followed with a fine silk thread, passing over the spangles; and then the shading was done with silk thread of various colors, using the gold throughout for the light. Thus, in the darker parts of the design the gold nearly disappeared under the silk, while in the lighter the silk threads crossing it were both few and fine. The fullest effect was given to local color in the shadows by this means, while the lights tended naturally toward monochrome, a system which may give rise to surprisingly strong and beautiful results. It is, of course, applicable to every metallic ground, no matter how obtained.

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OF several ways of using gold thread in embroidery, so as to vary its aspect, the following are the most common: In "passé" work, the thread is run through the stuff, back and forth, either so as to leave spaces equal to the stitches on each side or keeping the stitches very close together on the right side of the stuff, with correspondingly small intervals between. "Gaufrure" is done by laying down at regular distances apart either light or heavy cords, which are afterward covered, as well as the stuff between, with gold thread. It is used mostly to imitate mouldings in frames for medallions and in scrolls of an architectural sort. The gold thread is sometimes applied so as to imitate basket-work. The most costly species of embroidery, as to the materials, is in gold needlework on gold cloth.